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*The Critiques appearing in THE BULLETIN are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.*

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## INTRODUCTORY ARTICLE

CLASS A PROJET V—A ZOOLOGICAL GARDEN IN A CITY

AYMAR EMBURY II

There are many ways in which collections of animals may be displayed, which fall usually under the classification of zoological parks, familiarly abbreviated to "zoos," the variation being determined, of course, first, by the object of the zoo; second, by the available property; and third, by the available funds. At one end of the classification is the travelling menagerie in which the animals, with the exception of those which are or can be domesticated, are confined to small cages and given no opportunity for outside exercise whatever. This type of zoo is, of course, intended primarily to satisfy the curiosity of children and adults as to what a wild animal really looks like. At the other extreme of the type is the enormous wild game preserve controlled by the South African government, in which several hundred square miles are fenced and devoted to the preservation of native wild game in their accustomed habitat. In the United States, Yellowstone National Park is in certain ways a zoo of this character, and Barro Colorado Island in Gatun Lake may likewise be so considered.

However, the zoo of which most people think when they use the word is a fairly representative collection of animals with especial emphasis on those of large size and exotic origin, collected together in or near some large city, and housed so that they may be observed at fairly close range, and it is this type of zoo which is contemplated as a design problem.

It is obvious that the greater the freedom afforded the animal, the more contented and probably the more healthy it will be. On the other hand, certain animals, especially of the cat tribe, cannot be given much liberty of action without danger to the spectators, and it must not be forgotten that this type of zoo is primarily for the spectator, and the comfort of the animal is very distinctly a secondary consideration. For example, when the new zoo buildings for Central Park in the Borough of Manhattan and for Prospect Park in the Borough of Brooklyn, City of New York, were being designed, one very intelligent, well-meant (and vitriolic) criticism if followed would have necessitated the enlargement of Central Park to enclose the animals. The city zoo will, therefore, be fairly compact, first, because people want to see the animals, and large ranges enable them to hide; and second, because the percentage of children visiting a zoo is so large that their physical inability to walk distances must be taken into consideration.

A compact group does not necessarily mean a symmetrical or arranged plan, although it is unquestionable that architectural composition of several buildings increases the attractiveness of each one over its appearance

when placed by itself. The zoo may be designed with a sort of civic center from which minor buildings radiate or are placed according to the topography and the ranges available to the animals, or the buildings, especially in the case of irregular terrain, may be arranged in a sort of rough sequence within a park-like area. In either case it is highly desirable that they should be placed in some logical sequence so that circulation within the group will be in a continuous stream in one direction, and this direction should be instinctive and not made apparent by guards or signs. This is, of course, to re-state the principal element of every good plan.

As to the individual buildings, there seems to be no real consensus of opinion as to the best way of housing animals in confinement. Certain elements are forced upon the designer by the necessity of displaying the animals well. For example, all small animals should be shown on slightly elevated platforms (heated from below in the case of tropical animals), while larger animals should stand on the ground at or below the same level as the observer. Where space permits, animals may be enclosed by moats, which have great visual advantages; where space is limited, cages are, of course, necessary. Summer and winter cages are exceedingly desirable, and, if possible, cages should be in the form of pavilions or projections so that the animals may be observed from more than one side. This gives much greater spectator space as well as giving cages with more air and light than the usual type where they are arranged side by side like a train of cars. The lighting of the cages is also controversial. In the new buildings of the Washington zoo, top lighting was required by the director, who is a zoologist of great reputation. This, of course, increases the visibility of the animals, but at least to some extent does away with the sunlight and air. Proper ventilation in all animal houses is an essential, since the human animal dislikes the smell of all others. Another exhibition feature which is invariably attractive is the inclusion in the scheme of large free-standing cages and aviaries for the exhibition of mammals and birds of active habits and picturesque appearance. The monkey cages are always attractive, not only because monkeys present such a curious caricature of human beings, but also because they are so active. Seal pools and raccoon cages prove equally attractive because these animals are almost constantly in motion. The bears likewise climb and swim pretty constantly when given sufficient opportunity. Cages containing bright-colored tropical birds are secondary in their attraction, but still are important.

The typical zoo for the city will have its selection of



imals based, first, upon what the public wants to see, and second upon the educational value of the exhibit. Courses in American History are much better illustrated by beavers and buffaloes than by any other wild animals, and sufficiently large ranges should be given these animals to simulate in miniature their native habitats. So

much for the exhibition side.

On the administrative side, zoos require diet kitchens equipped to take care of several varieties of animals, small hospitals for each general kind of animal, administrative headquarters, etc. A restaurant or concession building is also very desirable.

## A CONVENT SCHOOL

THE WARREN PRIZE

JUDGMENT OF FEBRUARY 18, 1936

A Religious Order has acquired a tract of land within 9 miles of the Metropolitan area on which is to be erected a Boarding School for girls. As the School will be run by the Sisters of the Order, the pupils will be very carefully supervised and will lead a more confined life than they would in the average lay school. Therefore, the plans of this School should be somewhat cloistered.

The property is on the east side of a road running south from a main thoroughfare. It is bounded on the north side by a secondary road at right angles to the road it is situated upon.

The property is 1248 feet running north and south and 32 feet on the secondary road.

Problem

A Boarding School for Girls, consisting of four grades of high school and one grammar school grade, run by the Sisters of the Order.

Dormitories

Living accommodations for 300 students. The first grade to be accommodated in cubicle dormitories, which also includes a cubicle for the supervising Sister with study and bath adjoining. The students of the upper grades are to have single rooms with study between each two bedrooms. There are to be general baths and toilets for Supervising Sisters and for the students.

Common Rooms

A separate Common Room for the first grade and one for each of the upper grades. These are to be connected with or to have easy access to the Living Quarters.

Dining Hall

One Dining Hall for the entire student body with kitchen, pantries and accessories.

*Sisters' Residence*

Separate accommodations for 40 Sisters to consist of very small single bedroom and general bathrooms, and in the same building but separated bedrooms for 20 lay Sisters who do most of the housework.

*A Chapel*

Separate Chapel for the Sisters' use only, connected to their Residence, to accommodate 70.

*A Sisters' Common Room*

Connected to their Residence.

*A Sisters' Refectory*

Also connected to their Residence.

*A Chapel*

For the student body, seating 350. A main feature.

*A Small Residence*

For the visiting Cleric.

*Library*

A small Library for 50,000 volumes.

*An Assembly Hall*

To accommodate 450.

*School Building*

To consist of enough classrooms to accommodate the students, including laboratories for chemistry, physics, and biology. A separate Study Hall for each grade.

*Gymnasium*

Floor space large enough to accommodate three basketball courts, four squash courts and swimming pool, together with necessary locker rooms and baths.

*Athletic Field*

There should be a hockey field, outdoor basketball courts and six tennis courts.

## JURY OF AWARD

Lyman Embury, III  
Merrill Prentice

John C. B. Moore  
Otto Teege

Donald A. Fletcher

James W. O'Connor  
William E. Shepherd

## CRITIQUE

T. MERRILL PRENTICE

The success of the project depends primarily upon the success of the program which is too often taken for granted in the critique. Programs vary in degree of excellence as do projets in spite of the sincere effort of the Committee on Education to achieve perfection. Since it was the opinion of the jury that this Warren Prize program was exceptionally well written, it seems a favorable opportunity to discuss it before discussing the solutions offered by the students.

The title, "A Convent School," is one which adequately describes the problem and definitely establishes the character of the buildings. The short descriptive paragraph which follows amplifies the title. It is clear, brief and without ambiguity. There are no superfluous words to mislead the student or to puzzle his patron. A student reading carefully even this much of the program should have a fairly clear picture of the kind of school which forms a subject for this projet.

The specific requirements which followed were adequately described. The site being ample, dimensions of the buildings were left to be established by their purpose and population rather than being given as approximate areas. As in actual practice, the architect is asked to design a dormitory for fifty students rather than a dormitory of 2400 sq. ft., two storeys high. All specific information omitted from this program is properly left to the judgment of the student and it was this exercise of judgment which proved a stumbling block in many of the projets submitted.

This was essentially a plan problem, and therefore, the disposition of the elements was considered of primary importance. In analyzing the program the elements fall in three principal groups: the school, the students' residence, and the Sisters' residence, the whole dominated by the Chapel. The gymnasium, which is the only remaining large element, is related to the playing fields but is less intimately related to the other elements of the group. Circulation plays a very important part in this projet due to the nature of the problem. The students sleep in the dormitories, eat in the Dining Hall, worship in the Chapel and study in the school and should be able to do these things with a minimum of retracing of steps. The Dining Hall should be convenient to the dormitories and not too remote from the school. It was thought desirable but not necessary that the same kitchen serve both students' Dining Hall and Refectory. The Sisters' residence is a comparatively small compact group and should be located near the School since it is the Sisters who teach. The auditorium and library fall quite naturally into the School group.

The Chapel is the most important architectural element of the entire group and should dominate. In judg-

ing its location, thought was given to composition rather than mere convenience. It should be near the School and not too remote from the Dining Hall.

The Gymnasium is the one major element which permits considerable freedom of choice in its location. It should be remote from the School because of noise and could be near the dormitories for convenience.

The jury thought that a symmetrical composition was out of the question since it did not fit the program. Ingenious conceptions of accidental terrain were not in themselves frowned upon, but there was no case where they proved of advantage. The problem called for a straightforward unsymmetrical solution. The entrance was considered architecturally unimportant but adequate control was necessary. Elevations were not disregarded but were considered of secondary importance in the judgment. Projets showing only roof plans were not seriously considered. The jury looked especially for: light and air in the dormitories; accessibility (including service) in the Dining Hall; compact efficiency in the School; monastic seclusion in the residence, dominant placing of the Chapel; and reasonable proportions throughout. Considerable emphasis was placed on proportions.

There were one or two partis other than those illustrated here which had considerable merit but were unfortunately not skillfully developed.

Brief comments on the two winning projets and the three others which were placed, follow:

C. A. Schofield, of Yale University: Good character and circulation, reasonable proportions throughout. A restricted entrance with adequate control. Excellent use of the property. A somewhat intricate composition.

M. C. Branch, Jr., of Princeton University: Simplicity of design, good disposition of elements, good composition.

H. G. Davenport, of Princeton University: Circulation good, composition unnecessarily cut up into four courts, Sisters' residence spread out and lacking in character. Service to Dining Hall difficult.

R. W. Olson, of Princeton University: Good disposition of elements, dormitories might have been separated since no advantage is taken of their connection to other buildings.

J. M. Hunter, of the University of Illinois: Good disposition of elements, monastic character emphasized, too many cloisters, Dining Hall somewhat inaccessible.

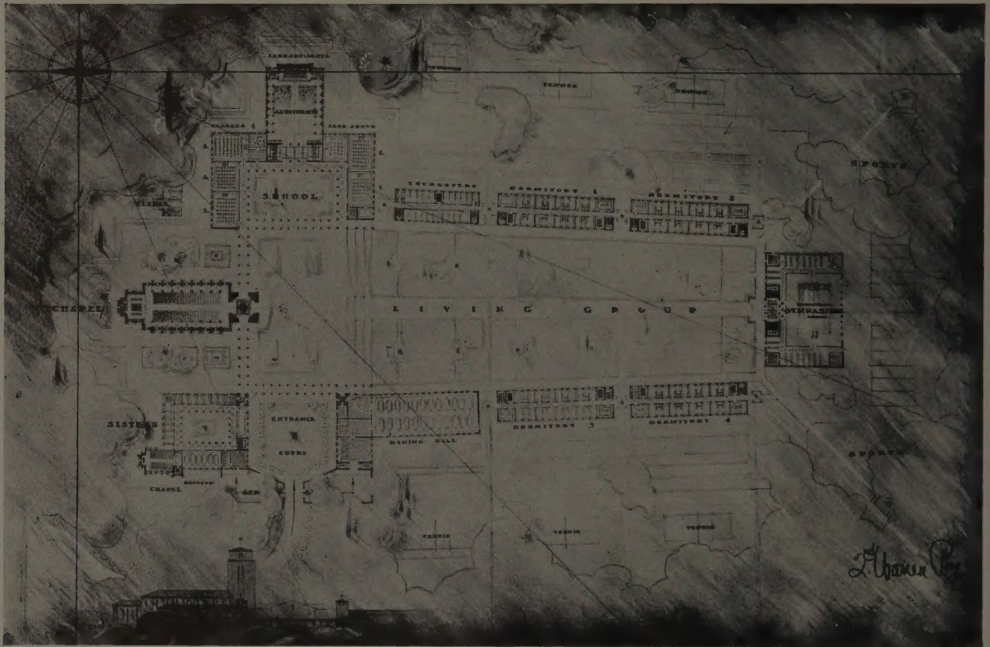
The Awards were distributed as follows:

5	Placed in order of merit
110	No Award
115	Total submitted

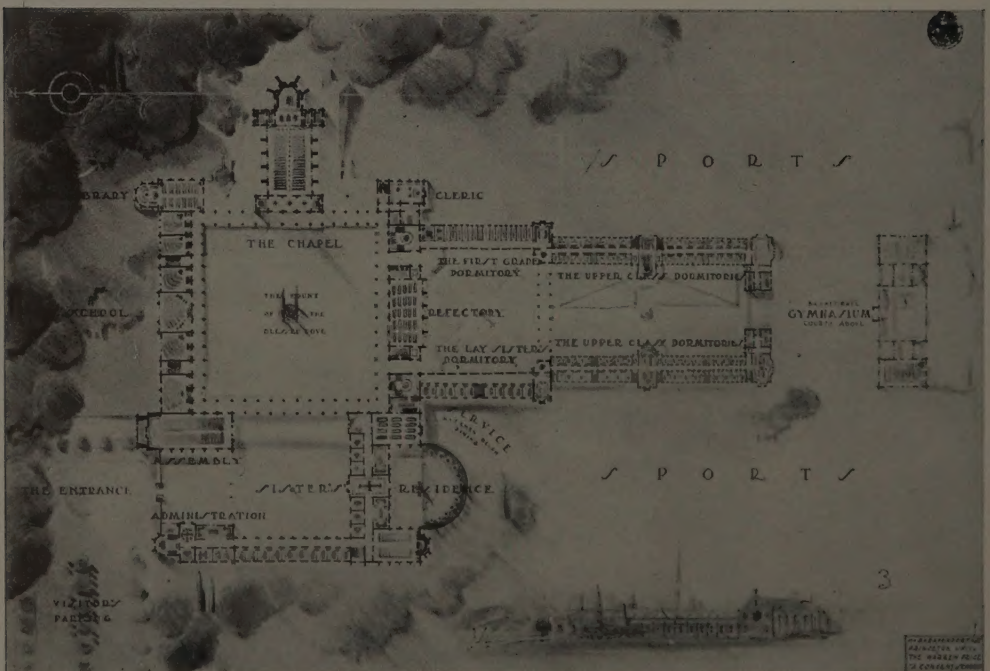




FIRST WARREN PRIZE—C. A. SCHOFIELD  
THE WARREN PRIZE—A CONVENT SCHOOL



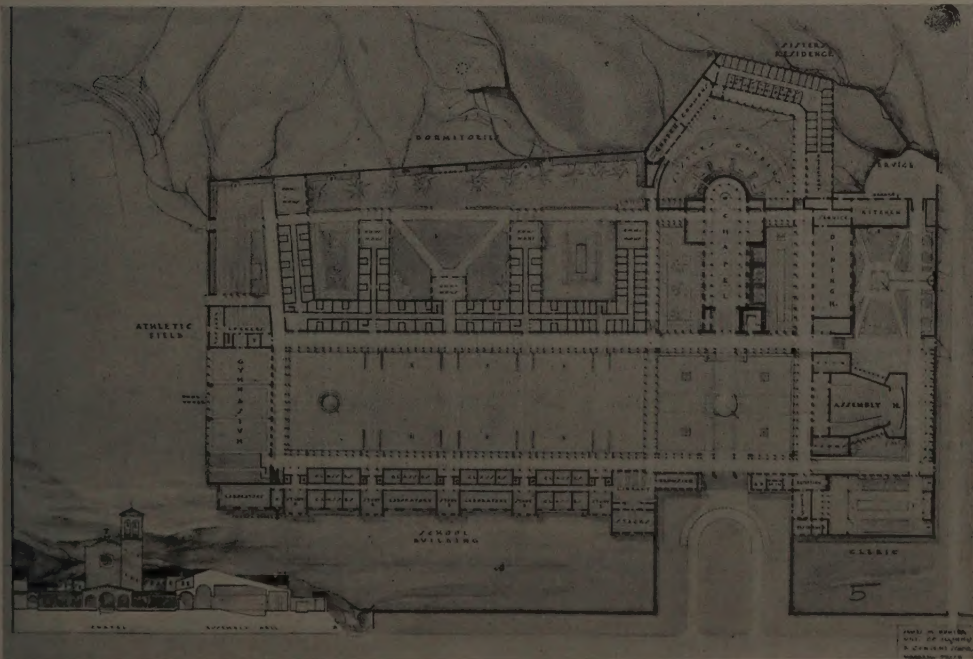
SECOND WARREN PRIZE—M. C. BRANCH, JR.



PLACED THIRD—H. C. DAVENPORT, JR.  
THE WARREN PRIZE—A CONVENT SCHOOL



PLACED FOURTH—R. W. OLSON



PLACED FIFTH—J. M. HUNTER  
THE WARREN PRIZE—A CONVENT SCHOOL

## A SEASHORE CARNIVAL

## CLASS B ESQUISSE-ESQUISSE III

JUDGMENT OF FEBRUARY 18, 1936

Between the boardwalk which runs along the seashore of a summer resort and a main avenue which parallels this, some four hundred feet to the landward, is to be held a summer carnival. Some of the structures will be permanent and form a nucleus for the annual occurrence of this entertainment.

The lot is approximately 400 by 600 feet.

Provision should be made for:

1. Entrance gates for those arriving on foot or in automobiles.

2. A main thoroughfare or "midway" along which will be placed the various tents, stalls, and open places of amusement and chance.

3. A restaurant for light refreshments with ample space for tables out-of-doors.

4. An electric fountain and provision for out-of-door organ recitals.

5. Provision for out-of-door movies.

6. An exhibition swimming pool and diving tower.

## JURY OF AWARD

Charles Kenneth Clinton

John C. B. Moore

Thomas B. Temple

Leonard B. Wamnes

## CRITIQUE

THOMAS B. TEMPLE

The program allowed the student a wide scope for the play of his imaginative conception in the presentation of the problem and was not restricted by too many technical requirements. The jury considered the midway as very important since it is there that the crowds assemble, wander about or promenade and trade with the various concessions. Therefore, its location and spaciousness are rather an important requisite for it becomes the center leading to all activities. From the midway the crowds, in a sense, separate and follow the choice of their own inclinations to view and patronize the other places of interest.

The restaurant should be placed on or near the boardwalk so that the patrons may dine and, at the same time, have the advantage of the view and possible sea breezes, and also be attracted to it.

The swimming pool should be located preferably near the water whereby the bath houses might serve both the beach and the pool. The location of the other elements are not so vitally important other than to form a good and practical architectural composition.

These essentials were very satisfactorily embodied in the sketch presented by R. W. Jones, Oklahoma Agricultural and Mechanical College, who received a Mention.

The reverse of this was presented rather interestingly by H. C. Stuckeman, of Pennsylvania State College, who placed his restaurant near the street. In this case, however, the plot had been so arranged that the street was at a high level which permitted the diners to overlook the entire ground.

The sketch presented by N. T. Barnes, University of Pennsylvania, with the midway placed diagonally on the plot, and the electric fountain as a radial point, on axis, partially surrounded by the more important elements was ingenious.

The presentations were quite widely divergent in their treatment but each was solved in a satisfactory and interesting manner. The general faults of those presented which did not receive awards were a lack of conception, presentation or a lack of appreciation of scale.

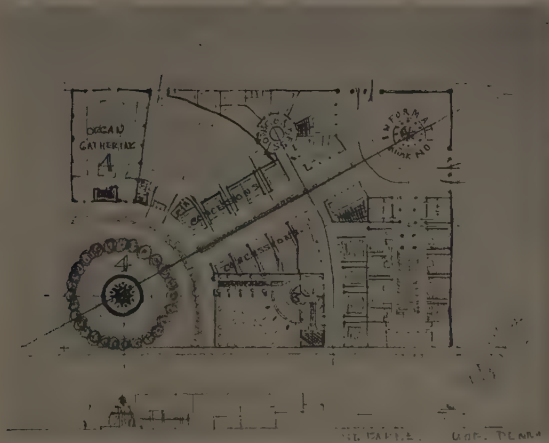
The Awards were distributed as follows:

1	Mention
4	Half Mention
125	No Award
130	Total submitted

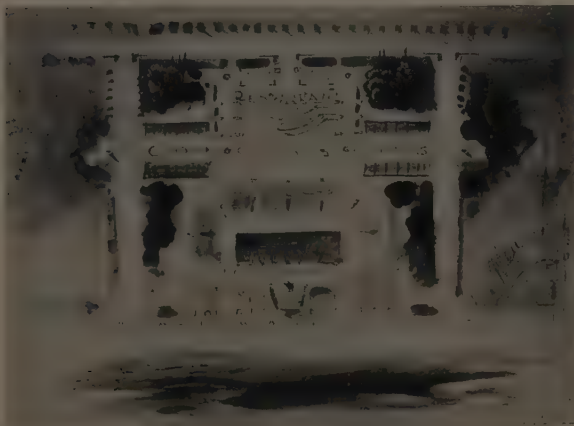




MENTION—R. W. JONES



HALF MENTION—N. T. BARNES



HALF MENTION—H. C. STUCKEMAN  
CLASS B ESQUISSE-ESQUISSE III—A SEASHORE CARNIVAL

## DECORATION IN THE MAIN LOUNGE OF A STEAMSHIP

## MURAL DECORATION PROGRAM III

JUDGMENT OF FEBRUARY 24, 1936

The decoration of the forward end of the main lounge of the latest great Transatlantic liner is the subject of this exercise.

The Fore and Aft dimension or length is 90 feet.

The Thwartship dimension or breadth is 70 feet.

The room has a raised central portion with large clerestory windows on either side. The outboard sections are lower than the center section and receive light through superimposed windows, the upper range admitting daylight directly, the light from the lower range being much less intense since it comes from the outer deck space under the roof of the Promenade Deck. Each end of the room, Fore and Aft, is pierced by two five-foot double doorways seven feet high, approximately thirty-five feet apart, center line to center line. The walls of the room are of steel, covered with fireproof asbestos and aluminum furring and faced with perfectly plain veneer of Canadian maple, of a pleasing grain and warm light pinkish tone. The dado is of a darker but harmonious tone, with a narrow horizontal separating band and a base or mop board, each still darker. Pairs of plain oval structural pillars finished in a wood to harmonize occur on lines, which, when projected, are to be found symmetrically placed on either side of the doorways. The resulting distribution of elements of the composition is as follows:

A. The Centre and Highest Division

BB. The Doorways— with over-panels

CC. The Outboard walls

A. This section contains the Great Decoration of the room, a canvas above the low dado and a very simple Fireplace surround.

CC. Are the two Lesser Decorations, flanking the Central painting and completing the painted triptych. These are each above the dado.

BB. Are the circulation Aisles and Doors, flanked by the oval pillars. The doors are of pale silver gilt metal finish, with glazed panels and are surmounted by low-relief sculptural decorations, applied on the lower portions of the wood over-panels.

All woodwork is flush and without projecting mouldings or cornices.

Each of the three paintings has a surround of wood— narrow horizontal bands across the tops, wider vertical strips on either side, all of one tone, with the darker dado and bands below.

The entire wall is to be treated as a unified color scheme and shall be so indicated, with particular attention given to the dominating interests in subject, composition and color of the three painted panels. The student shall also include the design and color of the over-door sculptural design.

The subject may be either abstract or representational. The student should realize that the owner's requirements include cheerfulness, reposeful character, no propaganda and not too great insistence or specialization of national characteristics. The patronage is cosmopolitan. The character should be modern but such that ten or twenty years hence the work shall be as little "dated" as possible, e. g. the Paris Exposition of 1925. The fact that beautiful art has occurred in the past need not be overlooked either.

## JURY OF AWARD

L. Bancel LaFarge  
Hildreth Meiere

Michael Newell  
Benjamin W. Morris

William C. Palmer  
Ernest Peixotto

Austin Purves  
Anatole Shulkin

## CRITIQUE

MICHAEL NEWELL

The program offered beautifully proportioned, large, and prominent walls in a spacious main lounge, with bold and simple surrounding architecture. A mural designed for these spaces would tend toward being a successful solution of the problem as it should adjust itself harmoniously to the surrounding architectural treatment, and should take its scale from the proportions of the room for which it is intended.

Few of the designs submitted showed a mural imagination which grasped the dramatic possibilities of the grand scale of this room. They failed either in strength or boldness of composition to fill the space adequately, or the sizes of the separate parts were too small to be appreciated as objects or events. There were schemes which indicated a good scale and boldness of design, but in which the idea had not been clarified sufficiently



and were difficult to understand.

Some of the designs passed by were designated as static and uninteresting. This was due not to bad composition but because of a lack of imagination in the originality of the conception. Although many displayed good handling of forms and pleasing color harmony the impression they gave was of reassembled used parts.

The Jury felt that in general the decorations submitted could have been better if more application of energy had been directed toward refining the original thought and less spent in polishing up the rendering for presentation. A well-planned original idea is vital and refreshing and will always sing out convincingly.

In the details nice craftsmanship and a good understanding of paint were shown. In general the excellent details far surpassed the decorations to which they were related, the entire schemes being badly composed or potty.

The design of H. G. Egan, of Cooper Union Art School, which received a First Medal, is a very well conceived and carefully worked out scheme. The large figures are cleverly broken into bold and decorative forms. The background details repeat these forms with nice variety,

and the whole is interestingly woven into a pleasing and stimulating decoration.

Of those receiving Second Medals, the design of E. Rawlinson of the Beaux-Arts Atelier is very well planned. It could have been more successful if the forms had been given more weight either through color or strength of line. The design of F. Bernhardt of the John Herron Art Institute, is well executed and interesting in detail but lacks the interest aroused by the other competitors in its class. The forms seem small and lack variety and contrast of action. The other competitor, L. Crawford, Beaux-Arts Atelier, produced a very original and exciting design, although it is a little confusing and has a tendency to scatter. The fault could perhaps have been avoided by the use of stabilizing lines, or if the central figure had been enlarged so that it would become the dominant form with the surrounding objects made correspondingly smaller.

The Awards were distributed as follows:

1 First Medal	15 Mention
3 Second Medal	9 No Award
5 First Mention	33 Total submitted



FIRST MEDAL—H. G. EGAN

MURAL DECORATION PROGRAM III—DECORATION IN THE MAIN LOUNGE OF A STEAMSHIP



DECORATION IN THE MAIN LOUNGE OF A STEAMSHIP

SECOND MEDAL—E. RAWLINSON



MURAL DECORATION PROGRAM III—DECORATION IN THE MAIN LOUNGE OF A STEAMSHIP





DECORATION IN THE MAIN LOUNGE OF A STEAMSHIP

SECOND MEDAL—L. CRAWFORD

MURAL DECORATION PROGRAM III—DECORATION IN THE MAIN LOUNGE OF A STEAMSHIP

## A FRENCH MEDIAEVAL TAPESTRY

ARCHAEOLOGY PROJCT IV

JUDGMENT OF MARCH 17, 1936

Although the technique of weaving is of Oriental origin, tapestry was introduced to European civilization as early as 1302, when weaving houses were established by statute in Paris. A second center for weaving, set up at Arras, and stimulated by the patronage of the Dukes of Burgundy, became famous for the beauty and vigor of its design. A great demand arose for this form of decoration among the noblemen of France, who, in the bleak surroundings of their cold castle walls, found in the colorful commemoration of legendary, religious or pastoral life a constant source of pride and comfort.

The designs for these tapestries were conceived by talented artists, though they must have been inspired by very cultivated clergy, or by popular legends and pastoral scenes. These artists indicated the general composition, marking the lights and shade, suggesting with discretion the choice of color, but they left a wise and opportune liberty for interpreting their cartoons to the personal initiative of the weaver.

Among the more interesting and characteristic types of the 15th Century are found "Verdure" tapestries, better known as "mille-fleur," which were usually flat out-

line drawings colored up—a veritable forest of flowers, herbage and foliage inhabited by birds and animals, some with personages, such as the famous "Lady with Unicorn" series in the Cluny Museum in Paris, or the recent Rockefeller gifts to the New York Metropolitan Museum of Art.

The subject of this archaeology is such a "mille-fleur" tapestry, 12 feet by 18 feet 8 inches, to be presented either horizontally or vertically, rendered in full color in the spirit of the age. The introduction of figures armorial bearings, scroll inscriptions, etc., is encouraged, but the composition and character will be equally stressed.

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## JURY OF AWARD

Walter B. Chambers  
Edward C. Dean

Harold V. Goubert  
Robert S. Hutchins

A. C. Jackson  
Louis E. Jallade

L. Bancel LaFarge  
Giles Whiting

## CRITIQUE

The results of this unique program were, on the whole, very pleasing. It is not an easy matter to represent on paper, the character, texture and spirit of a Gothic tapestry and yet in many cases this was admirably achieved.

The tapestries were dependent for their beauty and decorative effect largely upon their color composition. Their manufacture in the 15th century was in a way a dual art, that of the designer and that of the weaver. After the cartoon was drawn the choice of color blending was left to a great extent to the discretion of the weaver. It, therefore, followed that delineation and lights and shades were stressed on the one hand and effective use of color on the other. Neither was subservient to the other and the result was a balanced perfection.

The character and compositions of "mille-fleur" tapestries of this period was unmistakable. The program stressed this.

Perhaps, rather than to attempt to describe what constituted a good rendu, it will be more informative to enumerate what the jury felt were the principal points in which many students were at fault or their projets at variance with the requirements of the program.

First of these was a character which was not that of a Gothic tapestry. A character which was oriental or realistic or perhaps that of a poster. One or two drawings of some merit made no pretence of being "mille-fleur."

Coloring which was not pleasing and not representative was another fault. In some cases colors were harsh, in others muddy or with an improbable variance of tone in the weave of the ground. Some tended to lose character through lack of contrasts.

An error in scale led to presentation of heroic figures up to fourteen feet in height when enlarged to true size, verdure and other elements being correspondingly large.

There was often a lack of good composition, elements being indiscriminately placed or with wall paper regularity.

The overlapping of similar values was rather a subtle error. A face might be imposed upon an almost flesh color steed or a pennant might lose its outline against a ground too similar in value or color.

Occasionally there was a tendency to portray in perspective an art which was not fully understood at the period. An object, such as a horse, perhaps, lost its naïve quality by being too realistically drawn and modeled.

Awards were based of course on a balance of merit

## HAROLD V. GOUBERT

yet it was interesting to note that many drawings which received lesser credits expressed an appreciation of the fundamentals of tapestry design.

R. Messier, of Yale University, presented a projet in which the character and tapestry effect is excellent. The values are well balanced, composition is good and the colors rich and pleasing.

R. B. Wood, University of Pennsylvania, achieved in his "Lady with Unicorn" rendering a fine scintillating effect. The small animals and flowers count well throughout the whole sheet against a rich blue background. The red of the robes and standards might have been slightly deeper to better advantage.

J. H. Goldberg, University of Pennsylvania, has also a fine "Cluny" type presentation. It is well drawn and composed. The blue of the oval medallion is excellent and the flowers very delicate. The balance of the verdure does not predominate quite as much as it should, the organ lacks value and the standard by the unicorn merges with the background.

Presentations by T. Waisman, L. A. Bellini, and W. J. Fazulak, of New York University, were praise-worthy though tremendous in scale. A hunting scene by P. H. Henkel, II, Atelier Gnerre, was good in character but not very well drawn. R. N. Zuber, Cleveland School of Architecture, W.R.U., has a nice tapestry effect. The woods, as a central motif, lack interest, however.

M. Lapota, University of Illinois, presented a good composition but detracted from its beauty by using greens that were suggestive of fresco work, too dark a field, and merging the colors together with a "rain wash." H. C. Flagg, of Yale University, composed an interesting group which unfortunately overlapped values. A good tapestry was executed by W. H. Marshall, of New York University, in an overall pattern of verdure and animals. A harsh red ground detracted from an otherwise good sheet by E. L. Myers, Jr., of the University of Virginia. D. L. Southey, University of Pennsylvania, did a nice tapestry with a pattern of inscriptions and birds and a central figure. It, however, is not "mille-fleur."

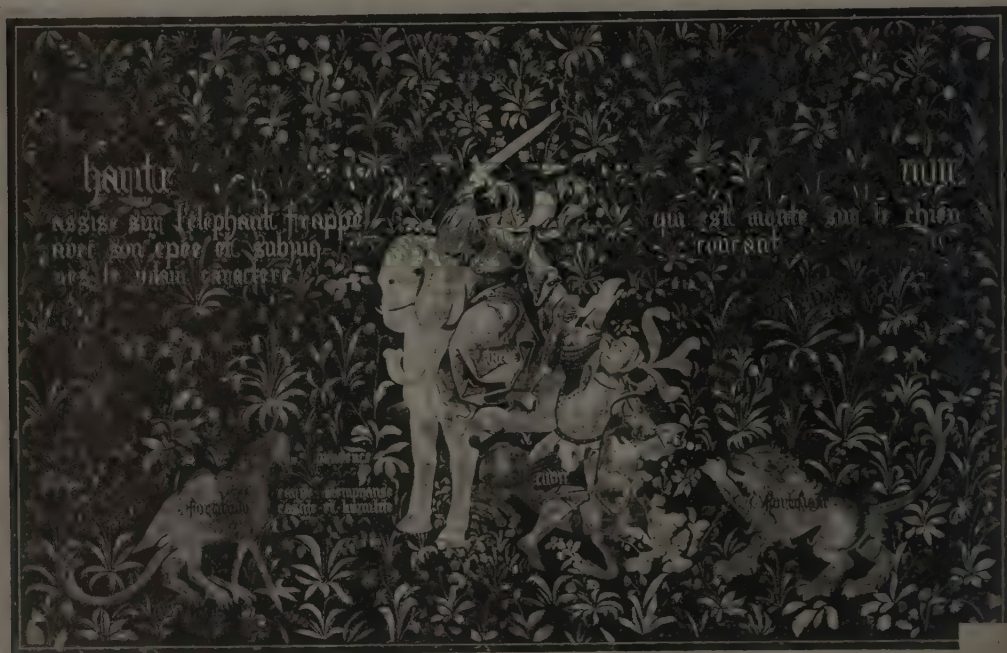
The Awards were distributed as follows:

3	Second Medal
6	First Mention
12	Mention
26	No Award
—	
47	Total Submitted





SECOND MEDAL—J. H. GOLDBERG  
ARCHAEOLOGY PROJET IV—A FRENCH MEDIAEVAL TAPESTRY



SECOND MEDAL—R. MESSIER



SECOND MEDAL—R. B. WOOD

ARCHAEOLOGY PROJET IV—A FRENCH MEDIAEVAL TAPESTRY



## A CONSERVATORY TEA ROOM

ELEMENTARY INTERIOR DESIGN IV

JUDGMENT OF MARCH 17, 1936

Adjacent to a Living Room in a country house is to be built a Conservatory to be used also for living purposes. The Conservatory is to be formed by double glass walls 3' apart, so arranged as to permit at least three different temperatures. The new room is backed up to the fireplace side of the living room, and access will be through french windows placed at each side of the fireplace. The french windows are 10' apart and are 3' wide, and 6' should be allowed from the french window to the

inside face of the inside glass wall of the conservatory. The inside dimensions of the conservatory are 10' x 17' to which must be added on three sides the 3' flower space. The roof will also be of glass.

The problem is the treatment of the living space of the conservatory, together with all its furnishings. The drawings should show the proposed treatment of the wall end toward the Living Room. Arrangements should also be made to screen off the sun over the living space.

## JURY OF AWARD

Myron Dassett  
Donald A. Fletcher

George W. Jacoby  
Paul R. MacAlister

Nancy McClelland  
Otto Teegen

Ralph Walker

## CRITIQUE

GEORGE W. JACOBY

This interior design problem was a comparatively simple one, and while the parti was definitely fixed by the program, it lent itself to many types of treatment. The jury took account of several factors in premiating the drawings:—appropriateness of the design, intelligent use of materials, harmony and scale of decorations and arrangement and type of furniture. It was a problem in which color and therefore rendering were of great importance. Some students attempted semi-outdoor effects, using rustic stone, brick or tile for the living room wall, with fountains, steps, etc. The majority interpreted the problem as requiring a more domestic, intimate treatment. Where the wall treatment was well conceived, the student often neglected the pattern, or character of furnishings.

The entries, taken as a whole, were of a fairly high standard and were decidedly interesting and well executed. Among the three First Mentions awarded, the design submitted by O. L. Lundquist, of New York University, was carried out in tones of gray, pale green and yellows:—restrained and charming in many respects. Careful thought was given to technical and structural details, so the design seemed quite buildable and livable.

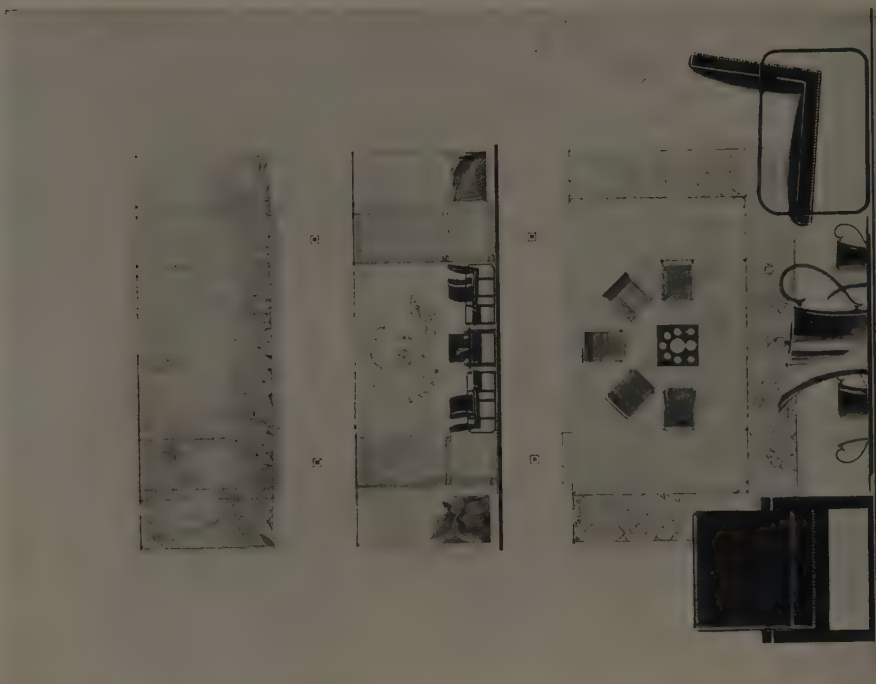
The submission of M. Hertel, of the University of Notre Dame, was of a similar type:—any assortment of flowers or plants would be in place in a conservatory of this character, though the flora indicated were unnecessarily huge and exotic. The design submitted by D. L.

Dunklee, of New York University, was strikingly clever, perhaps overmuch so. The scale of the wall decoration would lend itself more to a night club than to a conservatory in a country house. Many would not like to live with it long; some eccentric folk might. With more restraint in this respect, the design would have merited a Second Medal. The furnishings were altogether charming as to indication and treatment, and the mechanical and structural elements were given careful consideration. The latter, of course, was not required by the program and is only mentioned to show the care and thought some of the students gave to the problem. Among the Mention awards, the submission of S. C. King, of New York University, is to be commended for general conception and presentation, though the jury did not consider the use of mirrored glass as being altogether appropriate or desirable.

It is to be regretted that not more of the entries were sufficiently inspired, or combined the elements of color, domestic charm and consistent scale with sufficient success to merit higher awards.

The Awards were distributed as follows:

- 3 First Mention
- 2 Mention
- 9 Half Mention
- 19 No Award
- 
- 33 Total Submitted



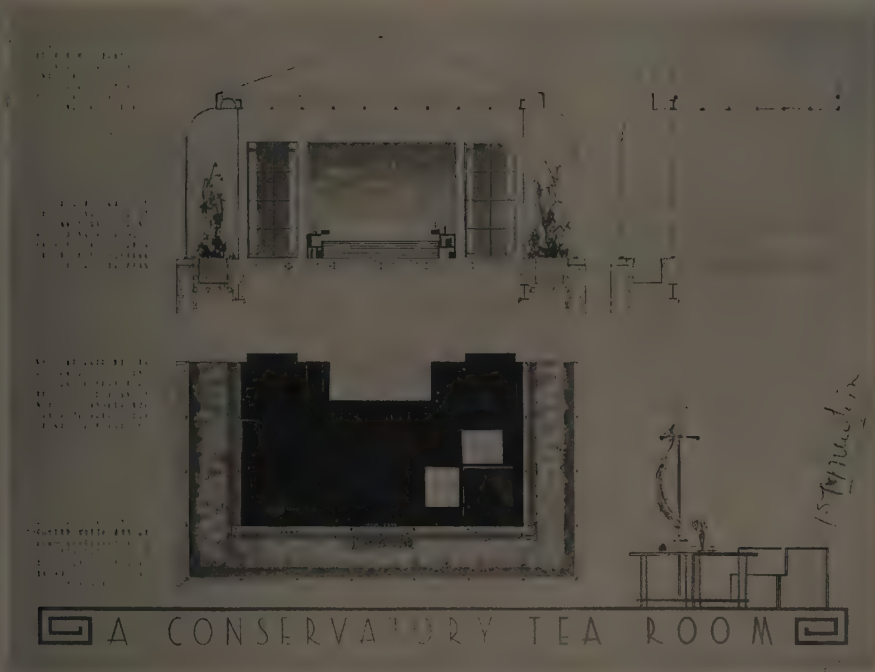
FIRST MENTION—M. HERTEL

ELEMENTARY INTERIOR DESIGN IV—A CONSERVATORY TEA ROOM



FIRST MENTION—D. L. DUNKLEE





FIRST MENTION—O. L. LUNDQUIST  
ELEMENTARY INTERIOR DESIGN IV—A CONSERVATORY TEA ROOM

## A BEDROOM IN WHITE AND OFF-WHITE SHADES

### ADVANCED INTERIOR DESIGN IV

JUDGMENT OF MARCH 17, 1936

This room is to be a young woman's bedroom and it must be chic and luxurious, in tones of white and off-white. Colors may be used only very sparingly.

The size and shape of the room and the spacing of

windows and doors are left to the student's judgment as to what would make the most comfortable and functional arrangement.

### JURY OF AWARD

Myron Dasset  
Donald A. Fletcher

George W. Jacoby  
Paul R. MacAlister

Nancy V. McClelland  
Otto Teegen

Ralph Walker

### CRITIQUE

MYRON DASSETT

A careful reading of the program and a reasonable adherence to it might have saved a number of problems from defeat. For at a glance it was apparent that many of the contestants had utterly disregarded a definite stipulation that the bedroom be "decorated in white and its tones." Projeets ignoring this requirement were immediately disqualified. Of the remaining problems, many of those given awards owed their success to the indulgence of the jury in interpreting liberally the phrase, "sparing use of color."

White is certainly a most difficult thing to handle, but there were other difficulties more easily surmounted than color, which the contestants had neglected. Only a few had composed their sheets agreeably; lettering was careless, as well as other indication, and there were many arrows supposedly accentuating circulation, which were better omitted if not beautifully done.

But what can one say of the array of uninteresting and ugly details—of the clumsy furniture badly placed? Not many students used pictures for decoration, but at least

one who did showed them hung at the level of the door heads! One, other tiresome thing is figures worthy of a comic sheet.

The two First Mentions were outstanding in this group because they were both "white" rooms. Yet each had used color accents. Each had carefully followed the program. Real elements were composed into a pleasant and harmonious room and the whole beautifully rendered. Perhaps these two problems were too beautifully and too similarly rendered? Which brings up a question which has often arisen. If there are very few men in an atelier, the instructor can devote some time to each student, but where there are many his time is limited and he cannot, without prejudice to some, devote enough time to the chosen to render their projets for them. It is undoubtedly a good thing for students to watch an adept perform, but of questionable value to a student to have too much of his work done for him. And might a jury not do well to discourage a too evident violation of the principle that each student does his own problem?

In giving an award to the problem of E. H. Fairbank, University of Illinois, the jury was influenced by the novelty of the idea, a bedroom formed by an open arcade about an open court, rendered in transparent water color. Amid projets of all degrees of "modern" relieved only

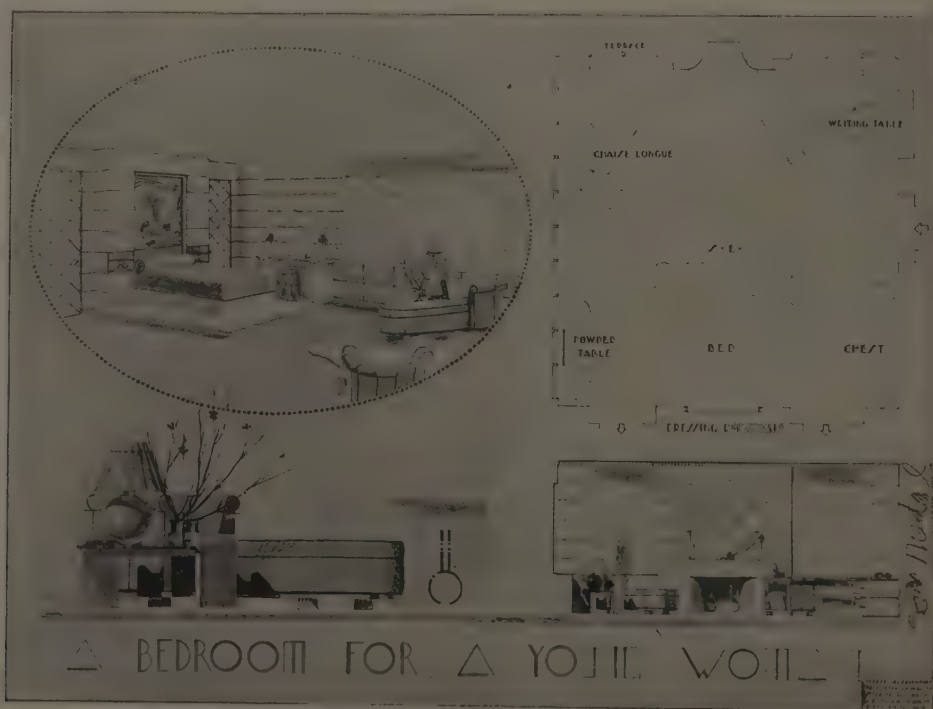
by one or two of oriental inspiration, this problem stood out. It was delicately handled but would have gained by a more decisive statement and by the selection of better elements of furniture. The lettering was not good.

Although not given an award, the projet of C. R. Foley, University of Illinois, was rendered not without charm. The ceiling height was exaggerated, and the glass cases in the corners of the room bizarre. Also from the University of Illinois and not premiated, the projet of A. R. Williams, inspired from Japanese art, presented a pleasant ensemble. The alcove curtains in this problem were hung too low and were out of character.

As a guide and a help to those who failed, I would suggest that the student, with the aid of his professor, select some photograph, rendering or painting of a beautiful room and examine it attentively; analyze the qualities which create its success and then aim to impart to his own projets the principles deduced.

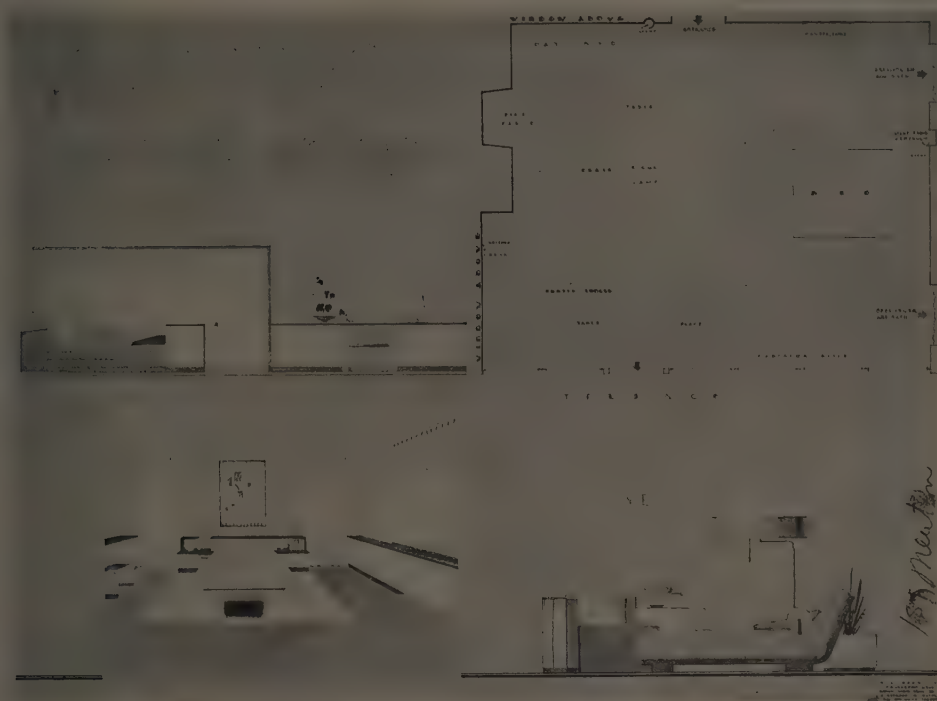
The Awards were distributed as follows:

1	Second Medal
1	First Mention
2	Mention
8	Half Mention
33	No Award
45	Total Submitted



SECOND MEDAL—H. G. DAVENPORT  
ADVANCED INTERIOR DESIGN IV—A BEDROOM IN WHITE AND OFF-WHITE SHADES





FIRST MENTION—W. L. ADDIKSON  
ADVANCED INTERIOR DESIGN IV—A BEDROOM IN WHITE AND OFF-WHITE SHADES

## A PRIVATE SPORTING CLUB

9TH PARIS PRIZE, SECOND PRELIMINARY COMPETITION

JUDGMENT OF MARCH 24, 1936

A syndicate has been organized by a group of leading residents of a movie colony in Southern California to take advantage of the curative qualities of a little known mineral spring within easy motoring distance. The plan of organization limits the membership strictly to one hundred members, with liberal rules for the number of guests. Aside from the benefits which the waters are known to impart, the purposes of the club are to encourage healthy outdoor exercise in its varied forms during the daytime, as well as to provide social entertainment at all times. The different sporting attractions should be so located on the property that the recurring sporting exhibitions shall attract spectators from the "Hall of Springs" where the mineral waters are dispensed. The property which the syndicate considers buying is

a long curved promontory or hook of land which forms the southern bank of the mouth of a river emptying into the ocean, which is large enough to form a natural yachting basin. The actual springs are approximately half way out on the promontory, there being sufficient land beyond their immediate vicinity for an 18 hole golf course and a number of tennis courts. There is a fine natural beach on the ocean shore. The sporting attractions should be close to the mineral springs; the various units listed below must be confined within an area 2,000 by 1,400 feet, the latter dimension being the average width of the promontory where the springs occur. Only the first tee and the 18th hole of the golf course shall be included in this area. The land is undulating in nature, averaging fifteen feet above mean high water level.

The requirements are as follows:

1. "Hall of Springs"
  - (a) Pump room
  - (b) Two Game rooms for high and low stakes
  - (c) Restaurant
  - (d) Kitchen
  - (e) Cabaret separate from restaurant
  - (f) Esplanade Terrace
2. Beach Entertainment
  - (a) 200 bath houses for men and women, with two sun courts
  - (b) Swimming pool, 30 by 75 feet
  - (c) 40 Cabanas
3. Sight and Sound Entertainment
  - (a) Movie Theatre, seating 400
  - (b) Outdoor Amphitheatre, seating 400
4. Athletics
  - (a) Polo Field, 600 by 960 feet
  - (b) Stables for 40 horses, with tack room, feed room, etc.
  - (c) Golf Professional Shop
  - (d) Locker room building, with lounge and bar
  - (e) Boathouse with landing for deep sea fishing launches
5. Parking
  - (a) Parking space for cars

#### JURY OF AWARD

Joseph H. Freedlander  
Frederick G. Frost

Leon N. Gillette  
J. Monroe Hewlett

Ely Jacques Kahn  
L. Bancel LaFarge  
Electus D. Litchfield

A. Musgrave Hyde  
William E. Shepherd  
Otto Teegen

#### CRITIQUE

L. BANCEL LAFARGE

The author of this program was very conscious of the difficulties of the problem particularly with respect to crowding many different elements into a small space. He knew that the polo field was the one element responsible for the crowding, by virtue of its size being proportionate to its function; hence he hoped that the contestants would appraise the true value of the polo field, and not be lured into grouping their buildings about it as if it were a beautiful "Tapis Vert"—never would it be that.

Unfortunately some did succumb to this fallacy. The Hall of Springs was made to overlook the field from one axial vantage point, whereas, perhaps the theatre or the stables would occupy similarly unreasonable positions.

Other contestants, whether deliberately or not, actually ran their polo field off the allotted area, thereby making the task of fitting in their buildings an easy one. A couple of these projets actually showed great ability, and drew the jury's attention, until their evasion was discovered.

Taken altogether, the jury felt that the problem could be solved only by concentrating the required buildings into an organic group, either at one end or in one corner of the property, accessible to the polo field, yet not necessarily overlooking it.

It is interesting to note that three of the logeists have almost identical schemes, especially as to the corner position of the Hall of Springs on the lot.

The problem of F. Montana, of New York University, is one of the outstanding exponents of this scheme. The relation of the Hall of Springs to the Theatre, the entrance, beach, boating, golf, or polo was excellent. Questions were raised about the placing of the stable so close to the Springs, but it was recalled that one of the sights of polo is the paddock enclosure. Particular commendation can be made about the convenient location of the locker rooms in relation to all the sports. The professional shop, however, is placed somewhat haphazardly. In general character of building design, Montana achieved the informal spirit intended with his low simple treatment.

R. W. Ayers, of Yale University, submitted an impressive projet of great ability. His approach court, with parking and easy accessibility to the "Hall," the Restaurant, Locker Room, etc., at first appears perfect, but there is no solution for reaching the Movie Theatre in rainy weather. The Bath Houses, Sun Courts, Pool and Cabanas were the best planned of any submitted. A slight evasion of the program was found in interpreting the yacht basin as being on the ocean side. The Amphitheatre is placed in a more appropriately remote spot than Montana's.



As a general parti, that of R. L. DuBrul, of New York University, is similar to the preceding two, although far from being as complete. In an impressively small space, he concentrates all his main buildings, thus allowing ample room for the polo. An uncertainty of handling was found in the Bath Houses and Pool. Criticism was levelled at the parking space being so near to the front entrance of the "Hall," some sustaining this as an advantage for the many members driving their own cars.

Of the more formal solutions, that of W. R. James, of Princeton University, was chosen for having related all his buildings without a fault of judgment. The setting of the Theatres is charming yet most convenient to the approach by car. It may be questionable whether the outlook over the polo from the pump room is not a bit uninteresting. The symmetry of the forecourt is decidedly forced by the introduction of a large unexplained element labelled "Lookout." Some jurors considered the character of the plan as too bombastic and elaborate but it was finally thought that actors rather thrive on that sort of environment.

The warmest discussion of the evening developed over the problem of V. F. Duckett, Washington, D. C., whose recognition of the impossibility of treating a polo field as a landscaped area is commendable, as are his approaches and his general relationships. The jury was much puzzled to find, however, so much sheer ability neutralized by the impossible plan of the "Hall of Springs." Whereas the pump and card rooms read well enough, yet the Restaurant and Cabaret are wholly inadequate in size, and certainly not expressed in any form. These features, with crowded Bath Houses and Pool and a lack of any scheme for the Cabanas, were sufficient to eliminate the contestant as a logeist.

The Awards were distributed as follows:

2	Second Medal
2	Mention
5	Half Mention
15	No Award
2	Hors Concours
—	
26	Total Submitted

## LOGEISTS SELECTED

NEW YORK UNIVERSITY:

SECOND MEDAL: F. Montana.

YALE UNIVERSITY:

SECOND MEDAL: R. W. Ayers.

NEW YORK UNIVERSITY:

MENTION: R. L. DuBrul.

PRINCETON UNIVERSITY:

MENTION: W. R. James, Jr.

## OTHER AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:

NO AWARD: 1.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: V. F. Duckett, S. T. Stathes.

NO AWARD: 1.

ATELIER GNERRE

NO AWARD: 2.

NEW YORK UNIVERSITY

HALF MENTION: J. C. Fabricius, S. L. Katz.

NO AWARD: 4.

PRINCETON UNIVERSITY:

NO AWARD: 1.

HORS CONCOURS: J. P. Ceruti.

UNIVERSITY OF ILLINOIS:

HORS CONCOURS: M. R. Dobberman.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

NO AWARD: 2.

YALE UNIVERSITY:

HALF MENTION: C. A. Schofield.

NO AWARD: 1.

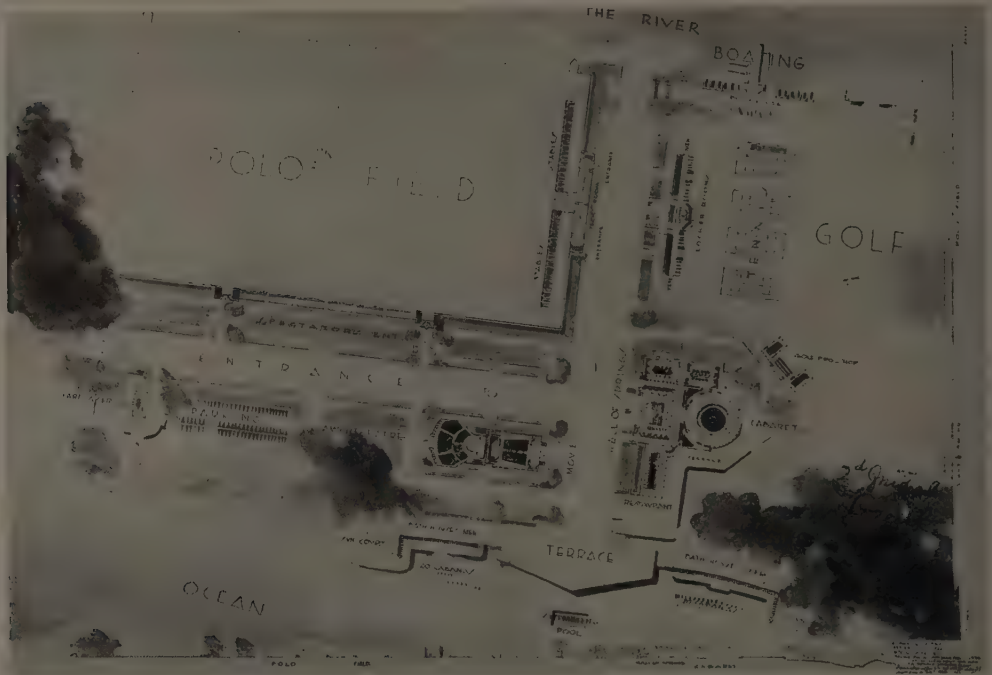
UNAFFILIATED:

NEW YORK CITY AND VICINITY:

NO AWARD: 1.

MIAMI BEACH, FLORIDA:

NO AWARD: 1.



SECOND MEDAL—F. MONTANA



SECOND MEDAL—R. W. AYERS  
29TH PARIS PRIZE SECOND PRELIMINARY COMPETITION—A PRIVATE SPORTING CLUB



STABLES 400

MINIUS THEATRE

AMPHITHEATRE 300

HOTEL 400

HOTEL 300

CASINO 400

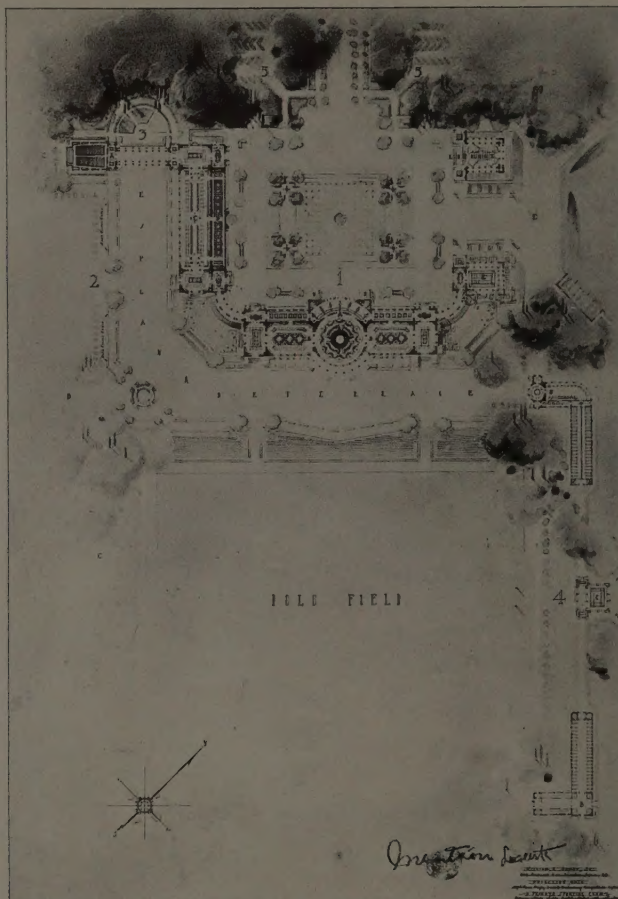
CASINO 300

CASINO 200

CASINO 100

1/2 Mountain

25



MENTION—W. R. JAMES, JR.

29TH PARIS PRIZE SECOND PRELIMINARY COMPETITION—A PRIVATE SPORTING CLUB

## REPORTS OF JUDGMENTS

### DEPARTMENT OF ARCHITECTURE

#### THE WARREN PRIZE

##### AWARDS

#### PRINCETON UNIVERSITY:

SECOND PRIZE: PLACED 2ND: M. C. Branch, Jr.

PLACED 3RD: H. G. Davenport, Jr.

PLACED 4TH: R. W. Olson

#### A CONVENT SCHOOL

115 DRAWINGS SUBMITTED

#### UNIVERSITY OF ILLINOIS:

PLACED 5TH: J. M. Hunter.

#### YALE UNIVERSITY:

FIRST PRIZE, PLACED 1ST: C. A. Schofield.

#### CLASS B ESQUISSE-ESQUISSE III

##### AWARDS

#### OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: R. W. Jones.

HALF MENTION: R. Dryden.

#### PENNSYLVANIA STATE COLLEGE:

HALF MENTION: H. C. Stuckeman.

#### A SEASHORE CARNIVAL

130 DRAWINGS SUBMITTED

#### UNIVERSITY OF NOTRE DAME:

HALF MENTION: J. D. Murphy.

#### UNIVERSITY OF PENNSYLVANIA:

HALF MENTION: N. T. Barnes.



DEPARTMENT OF MURAL DECORATION

MURAL DECORATION PROGRAM III

DECORATION IN THE MAIN LOUNGE OF A STEAMSHIP

AWARDS

33 DRAWINGS SUBMITTED

BEAUX-ARTS ATELIER:

SECOND MEDAL: L. Crawford, E. Rawlinson.

FIRST MENTION: L. Goff, H. Howard.

MENTION: C. D. Buck.

NO AWARD: 1.

COOPER UNION:

FIRST MEDAL: H. G. Egan.

MENTION: P. R. Kaldor, V. Kirishjian, G. Loubriel.

NO AWARD: 1.

TELIER DENVER:

MENTION: C. F. Layton.

JOHN HERRON ART INSTITUTE:

SECOND MEDAL: F. L. Bernhardt.

FIRST MENTION: F. E. Bailey, C. E. Jones, W. Peed.

MENTION: J. H. Cox, H. A. Davis, R. C. Purdy, R. E. Weaver.

NO AWARD: 1.

NEW YORK UNIVERSITY:

NO AWARD: 3.

OHIO SCHOOL OF FINE ARTS:

MENTION: H. Ekblad, D. Ekblad, F. R. Haley, M. R. Leeds.

PORTLAND SCHOOL OF FINE & APPLIED ART:

MENTION: N. M. Thomas.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

MENTION: G. Wilder.

NO AWARD: 1.

UNAFFILIATED:

NEW YORK CITY:

NO AWARD: 1.

DEPARTMENT OF ARCHITECTURE

ARCHAEOLOGY PROJECT IV

A FRENCH MEDIAEVAL TAPESTRY

AWARDS

47 DRAWINGS SUBMITTED

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: M. M. Kohn.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: J. Cardenal, W. O'Neil.

NO AWARD: 2.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

FIRST MENTION: R. N. Zuber.

MENTION: F. L. Whitney.

NO AWARD: 5.

TELIER GNERRE:

FIRST MENTION: P. R. Henkel, H.

MANHATTAN COLLEGE:

NO AWARD: 2.

NEW YORK UNIVERSITY:

FIRST MENTION: L. A. Bellini, T. Waisman.

MENTION: W. H. Marshall.

NO AWARD: 2.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

MENTION: J. H. Shaw.

ATELIER PRIBIL:

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

FIRST MENTION: M. Lapota.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 3.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: J. H. Goldberg, R. B. Wood.

MENTION: H. M. Abbot, D. L. Southey.

UNIVERSITY OF VIRGINIA:

FIRST MENTION: E. L. Myers, Jr.

MENTION: I. T. Denmark.

NO AWARD: 3.

YALE UNIVERSITY:

SECOND MEDAL: R. A. Messier.

MENTION: B. Beck, W. A. Briggs, H. C. Flagg.

NO AWARD: 8.

ELEMENTARY INTERIOR DESIGN IV

A CONSERVATORY TEA ROOM

AWARDS

33 DRAWINGS SUBMITTED

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: H. R. Arlinghaus, M. J. Else, M. Patt.

NO AWARD: 4.

CATHOLIC UNIVERSITY OF AMERICA:

NO AWARD: 1.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: B. Smith.

GEORGE WASHINGTON UNIVERSITY:

NO AWARD: 1.

ATELIER GNERRE:

NO AWARD: 3.

MANHATTAN COLLEGE:

NO AWARD: 4.

NEW YORK UNIVERSITY:

FIRST MENTION: D. L. Dunklee, O. L. Lundquist.

MENTION: S. C. King.

HALF MENTION: T. B. Benedict, D. C. C. Gilbert, M. Lubin.

NO AWARD: 2.

UNIVERSITY OF ILLINOIS:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

FIRST MENTION: M. C. Hertel.

MENTION: J. M. Lee.

HALF MENTION: A. E. VanNamee.

NO AWARD: 2.

UNAFFILIATED:

NEW YORK CITY AND VICINITY:

HALF MENTION: G. T. Byrne.

NO AWARD: 1.



ADVANCED INTERIOR DESIGN IV

AWARDS

CARNEGIE INSTITUTE OF TECHNOLOGY:  
NO AWARD: 4.

CATHOLIC UNIVERSITY OF AMERICA:  
NO AWARD: 6.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:  
NO AWARD: 3.

NEW YORK UNIVERSITY:  
MENTION: J. A. Abbate.  
HALF MENTION: M. E. Campioli, V. J. Reed.  
NO AWARD: 3.

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:  
HALF MENTION: B. Bond.  
NO AWARD: 1.

A BEDROOM IN WHITE AND OFF-WHITE SHADES

45 DRAWINGS SUBMITTED

PRINCETON UNIVERSITY:  
SECOND MEDAL: H. G. Davenport, Jr.  
FIRST MENTION: W. L. Addikson.  
NO AWARD: 1.  
UNIVERSITY OF ILLINOIS:  
MENTION: J. M. Hunter.  
HALF MENTION: E. H. Fairbank, W. S. Kinne, V. J. Miller, H. H. Meinberg, R. Stuermer.  
NO AWARD: 9.  
UNIVERSITY OF NOTRE DAME:  
NO AWARD: 3.  
UNIVERSITY OF PENNSYLVANIA:  
NO AWARD: 2.  
YALE UNIVERSITY:  
NO AWARD: 1.

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF MURAL DECORATION

ALLENTOWN MUSEUM SCHOOL OF ART  
COOPER UNION  
CORNELL UNIVERSITY  
JOHN HERRON ART INSTITUTE

OHLMS SCHOOL OF FINE ARTS  
PORTLAND SCHOOL OF FINE & APPLIED ART  
UNIVERSITY OF ILLINOIS  
YALE UNIVERSITY

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